E. M. Burnash
Victoria Coll.
Toronto.

Conservatory

Sight-Singing METHOD

by

A.T. CRINGAN.

MUS. BAC.

AS USED IN THE TORONTO CONSERVATORY OF MUSIC.

PRICE 50¢

TORONTO,
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Conservatory

Sight-Singing

METHOD

by

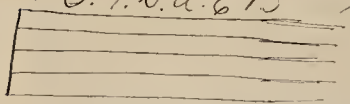
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INTRODUCTION.

This method is intended primarily for the use of vocal students who desire to acquire the power to read intelligently such musical compositions as are employed hy representative church choirs and choral societies. The exercises are based on the Tonic-Solfa system in which the scale toues are introduced in the natural order of the harmonies of which they form a part.

Supplemental practice in singing intervals from the Modulator, or from a blank Stave written on the black board, should form an essential part of every lesson. The sequence of exercises is not based on the number of sharps or flats contained in the key-signature, but on the nature of the intervals themselves which are the same in all keys. It will he found that when the relative positions of the notes of the Tonic Chord, in any key, have been clearly recognised, the recognition of the remaining scale tones will be comparatively easy of accomplishment.

The initials of the Solfa names are inserted under the notes wherever new or difficult intervals are introduced, but the student should be trained to recognise the names without assistance as soon as possible.

In preparing the exercises only such have been included as would be likely to prove interesting to the musical student. While each contains examples of the technical features of the chapter in which it appears, these have been combined in tuneful, and melodious phrases intended to lead the student to an appreciation of more advanced compositions. The various exercises have been subjected to a practical test in the class room of the Toronto Conservatory of Music with most satisfactory results.

TORONTO, September 1901.

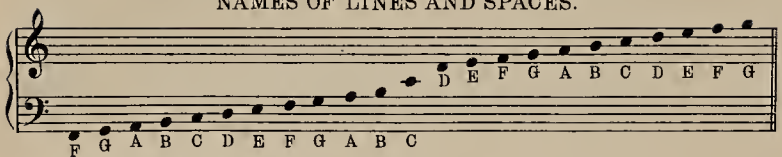
Publisher's Note.

This book is the first of a series of three numbers. The remaining numbers will provide material adapted to the study of Intermediate and Advanced grades.

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CONSERVATORY
SIGHT-SINGING METHOD.

NAMES OF LINES AND SPACES.



NAMES OF NOTES AND THEIR RELATIVE VALUES.

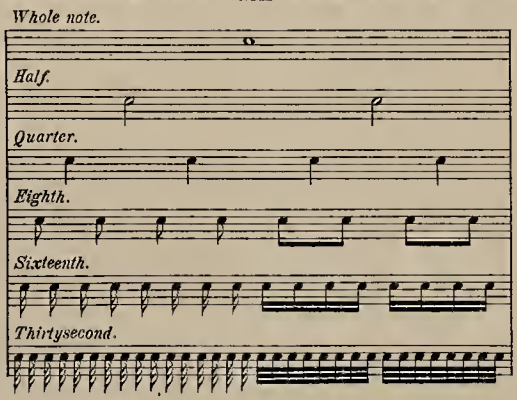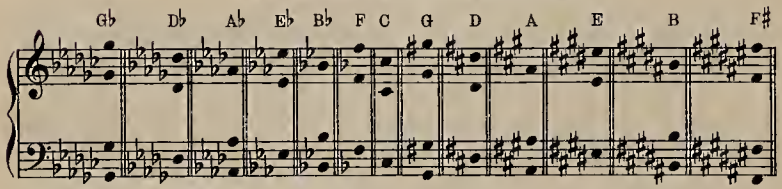


TABLE OF KEY-SIGNATURES.



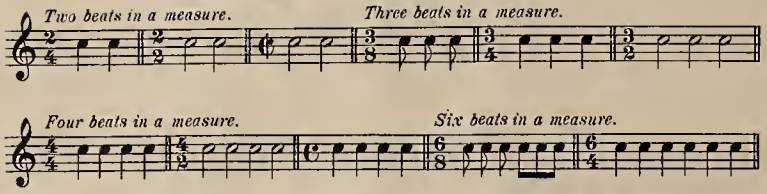
Rule for finding the Key-note:— The last sharp is always placed on the seventh and the last flat on the fourth degree of the scale.

Each major scale contains seven tones named as follows:— *Do Re Mi Fa Sol La Ti.*

As shown in the following diagram the interval of a semitone occurs between *Mi—Fa* and *Ti—Do'.*
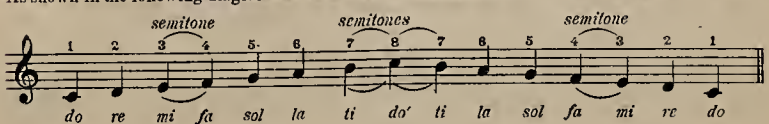
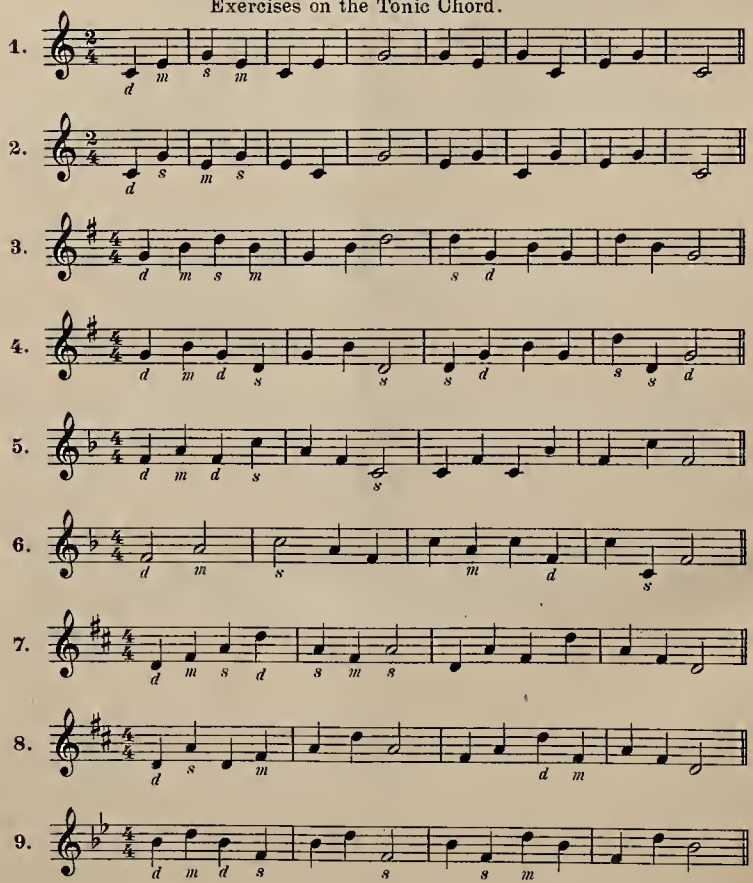


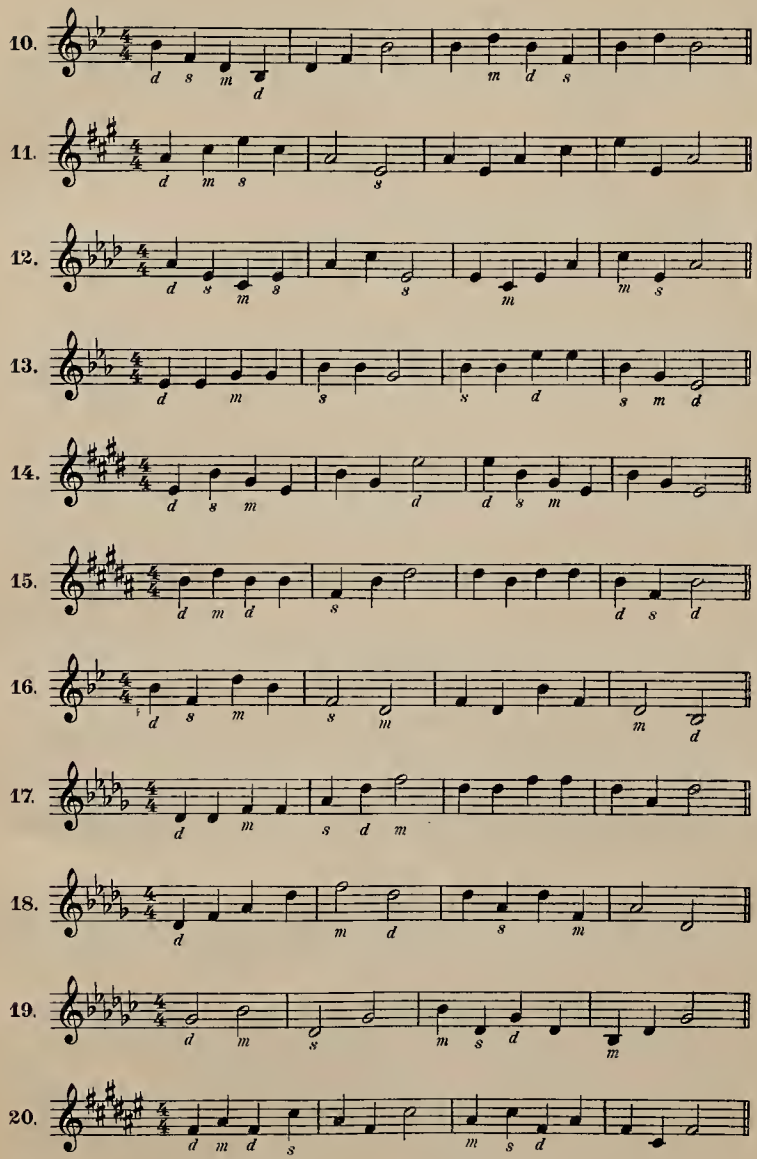
TABLE OF TIME-SIGNATURES.



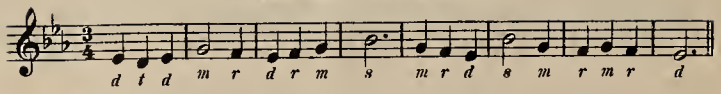
Note:— The upper figure indicates the *number* of beats in a measure while the lower indicates the *note-value* of each beat.

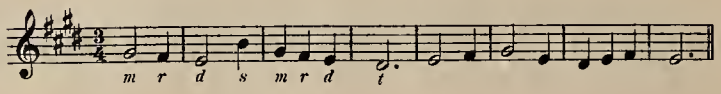
Exercises on the Tonic Chord.

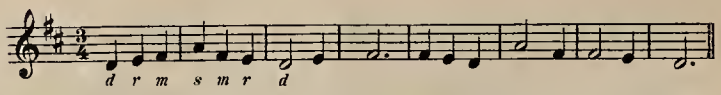


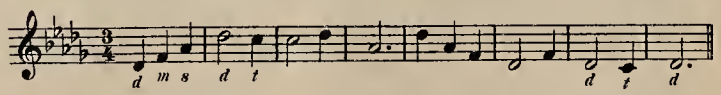

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11.
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18.
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20.

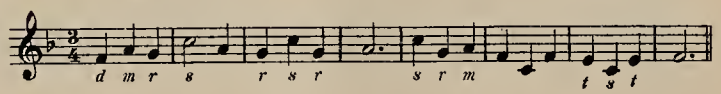
Tonic and Dominant Chords.

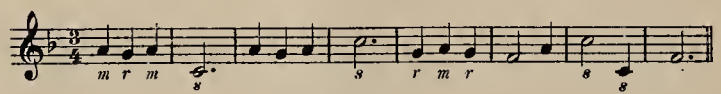
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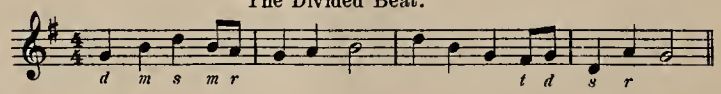
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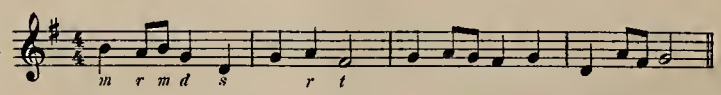
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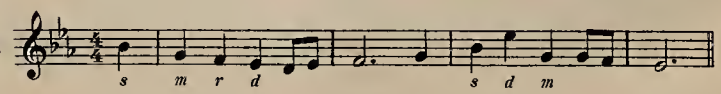
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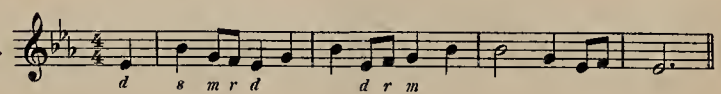
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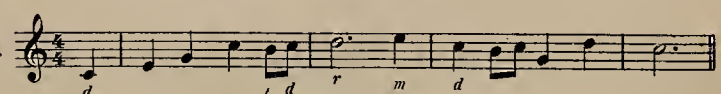
The Divided Beat.

27.


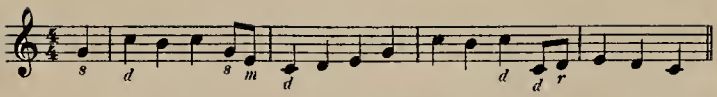
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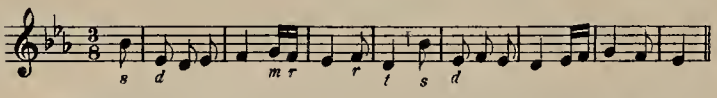
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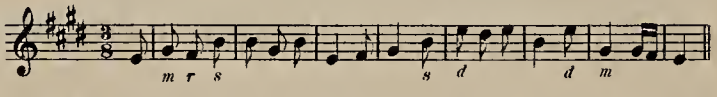
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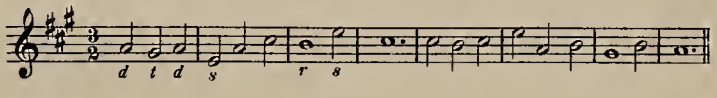
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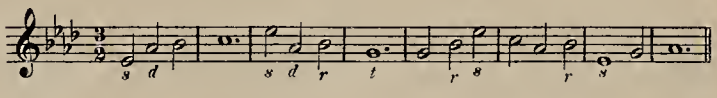
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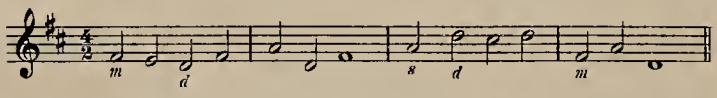
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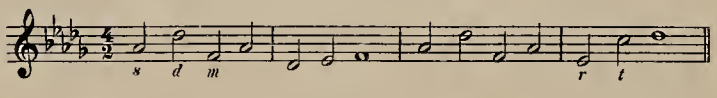
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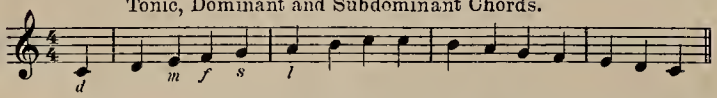


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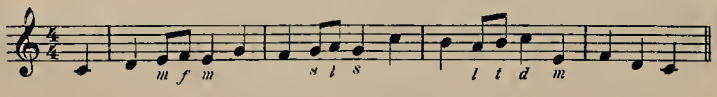


Tonic, Dominant and Subdominant Chords.

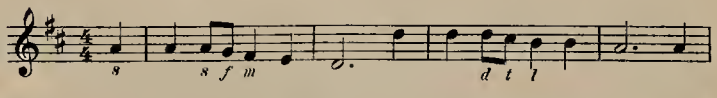
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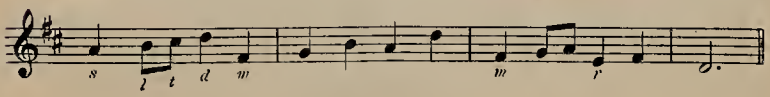


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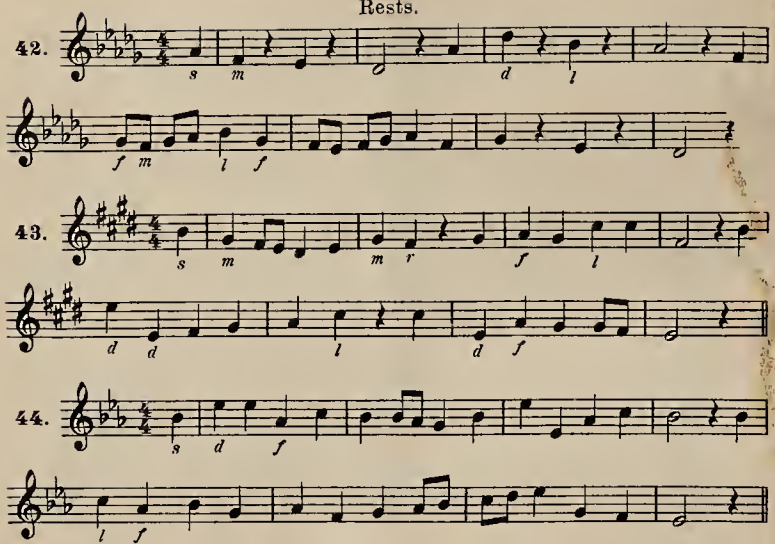


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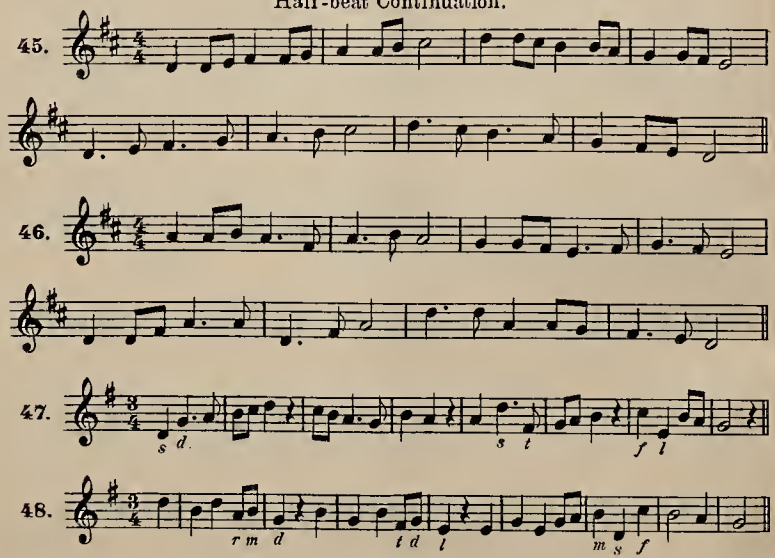


Rests.



21. 22. 23. 24. 25. 26.

Half-beat Continuation.

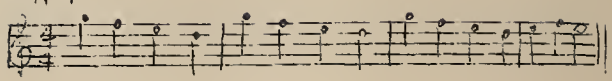


27. 28. 29. 30. 31.
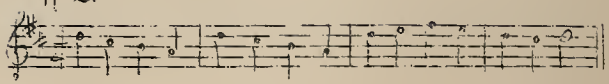
Proportions of different singers
sopranos + bases about = rather
more sopranos
tenors + altos not quite so many
say 8 sopranos 7 bases. 6 tenors + 6 altos
tenors are the hardest to select - they
have to use 3 registers = sing softly in the
high notes. Tenors should be felt not heard.
see Mitchell's "Organs, Organists, + Choirs"

Voice Exercises.
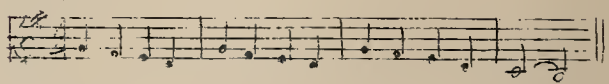
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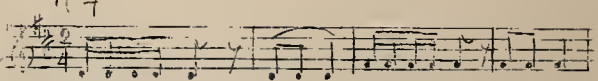
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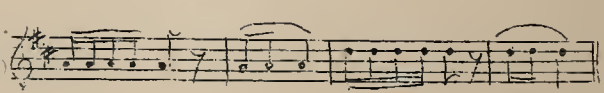
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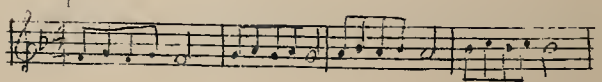
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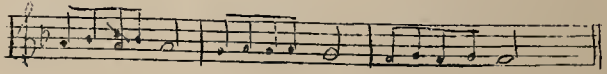


Forward resonance
oo, oh, ah
ai, ee
natural ee
mild?



No 5



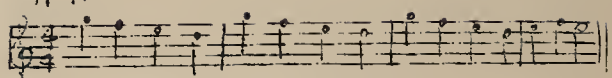


From Mr. E. B. Warwash

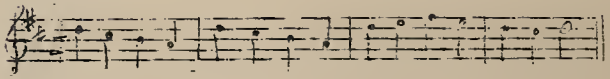
Voice Exercises.

Voice Exercises.

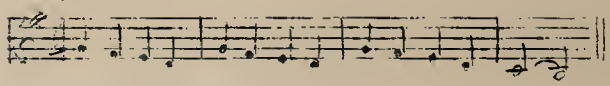
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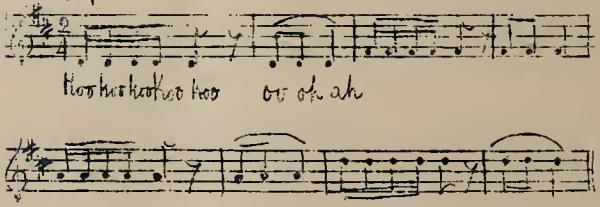
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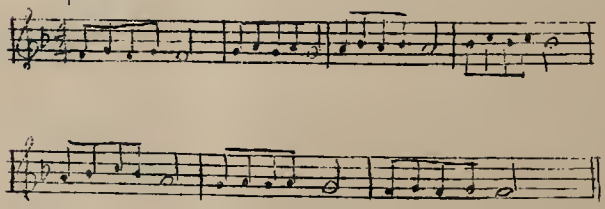
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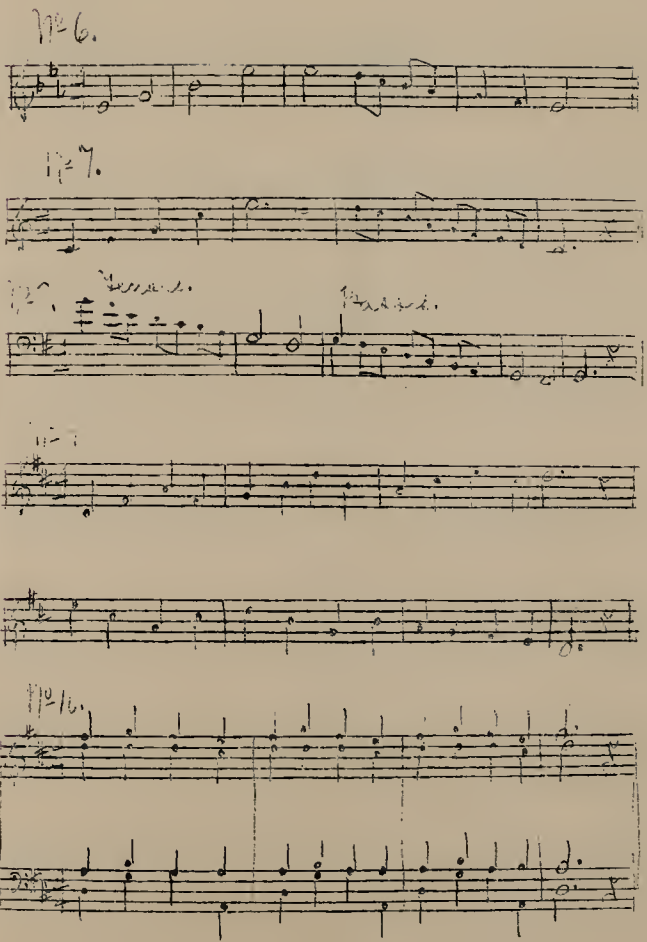


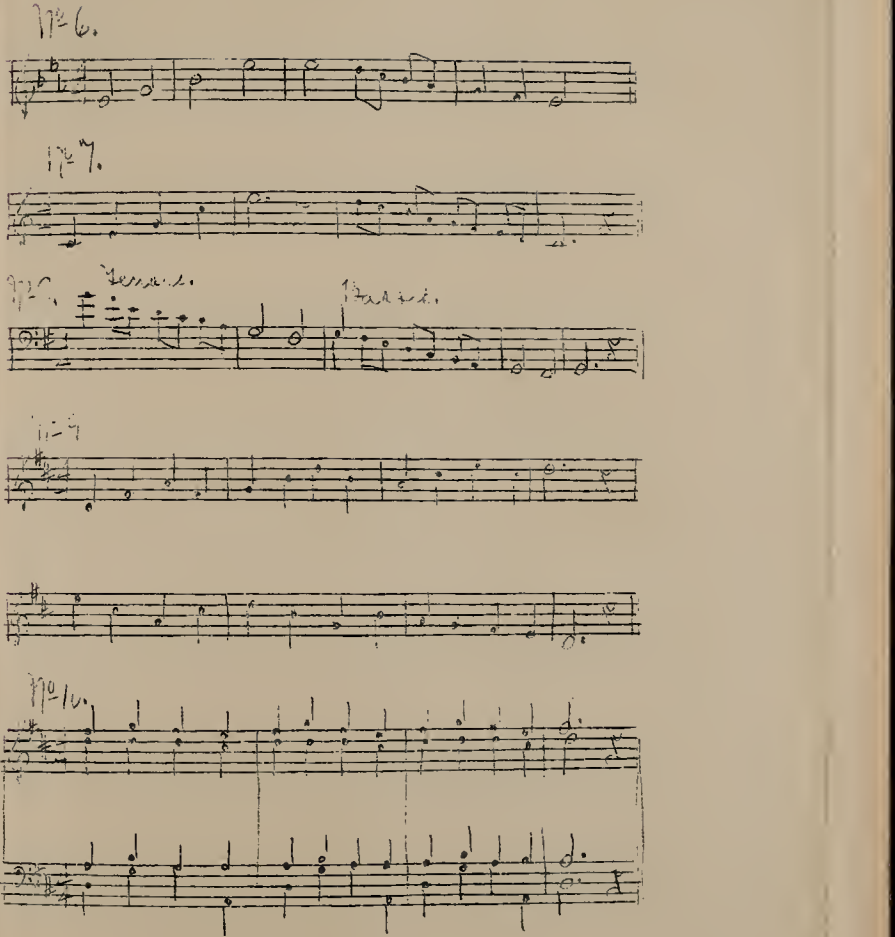
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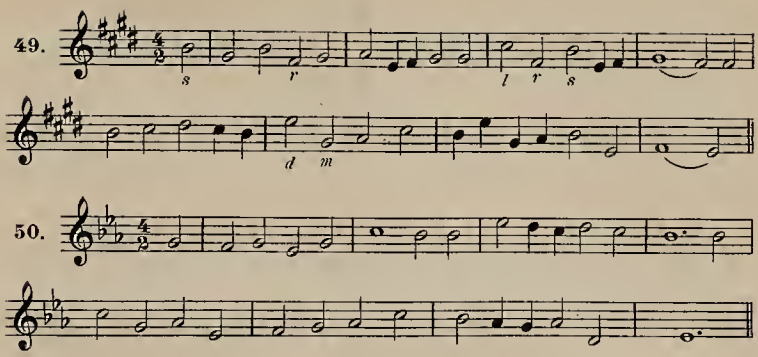




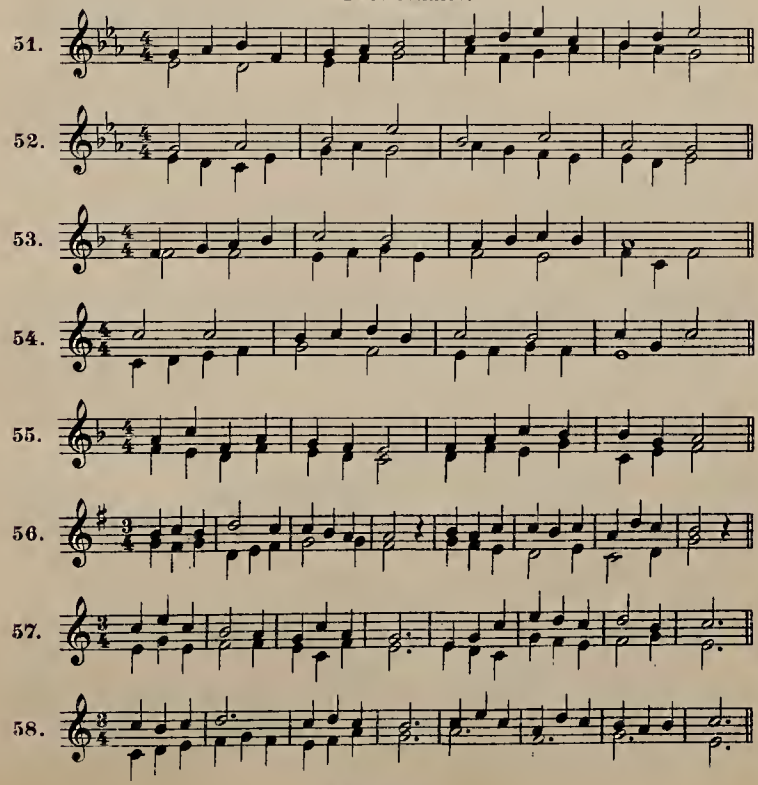

№ 6.
№ 7.
№ 10.

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3 "United praise" H.R. Edwards
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American Hymnology - King
The Hymn - Lorr

Beating time -
Thumb upper most
2 - pulse time -
down - up
3 pulse
down - right up
4 - pulse
down - left - right - up
6 - pulse
either double time - down. down. rd. & up
or down. left. left - right - right - up.
8 pulse
double 4's. Beat as far as possible
from the wrist - seldom from the shoulder.
Throat impression when quiet
Choir - conducting - organising - small
at beginning - and good quality
Test - ask candidate to sing - doh - fe - doh
doh - fa - me
doh - fe - me

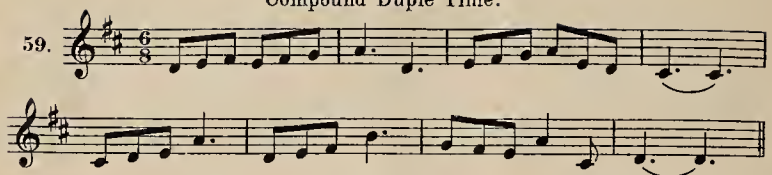


Two-Part Studies.
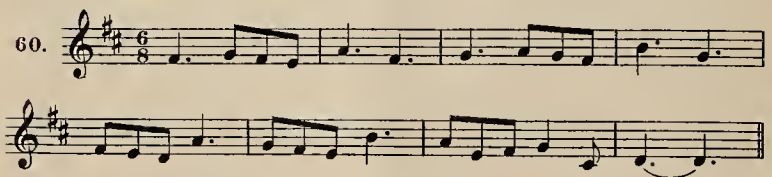


Compound Duple Time.

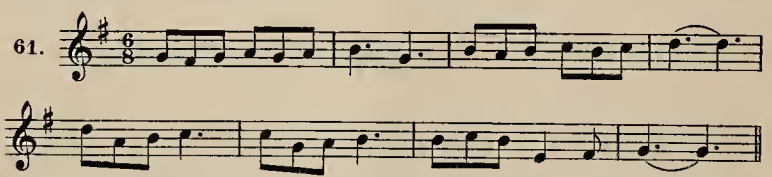
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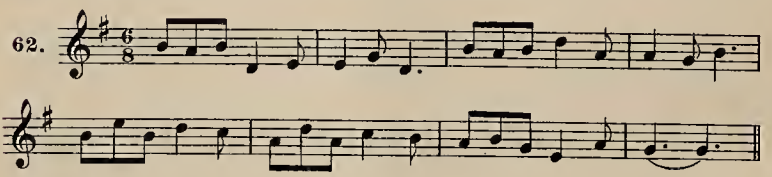
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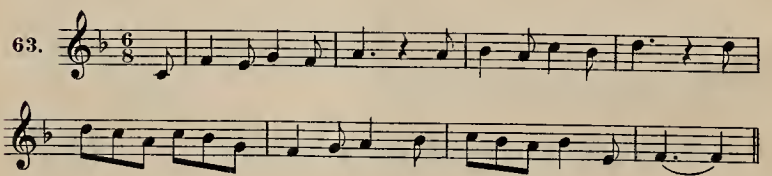
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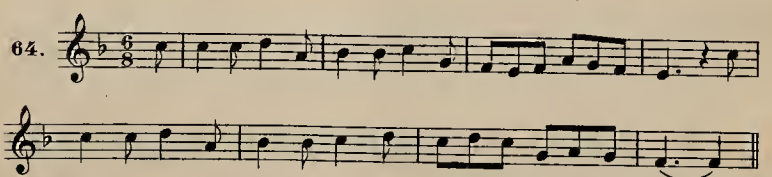
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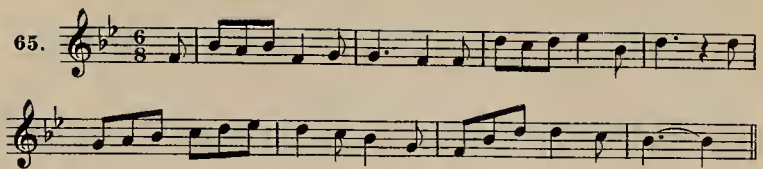
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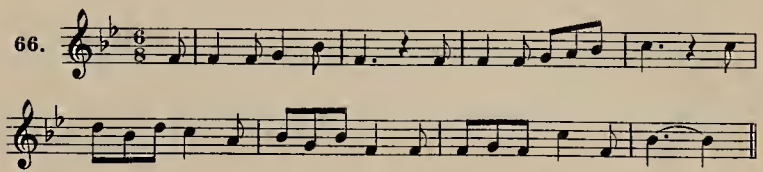
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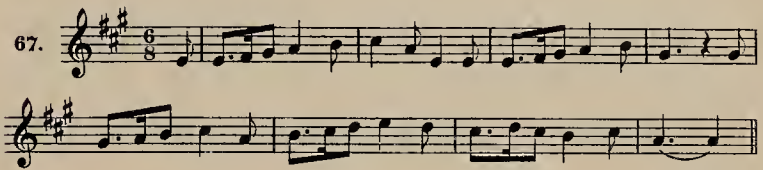


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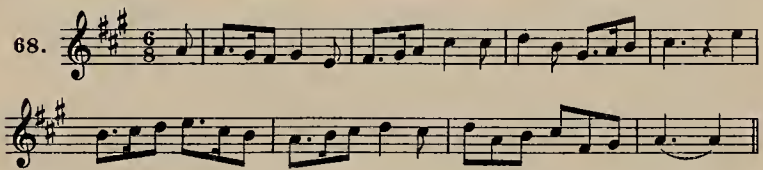
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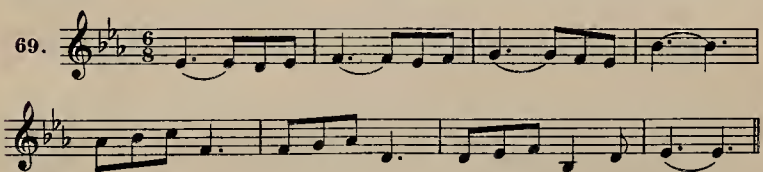


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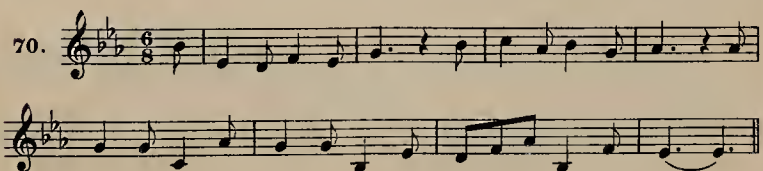
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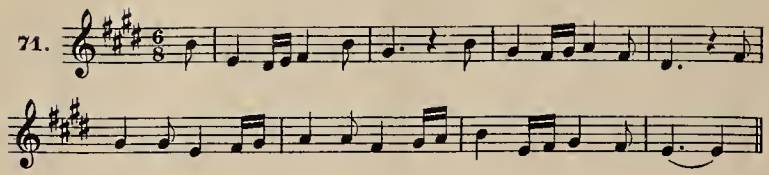
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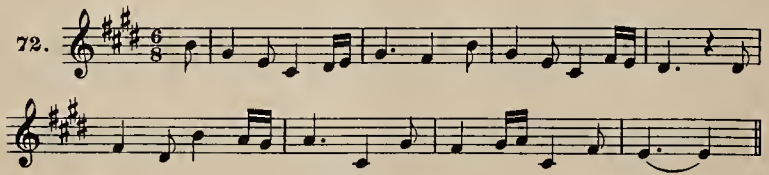


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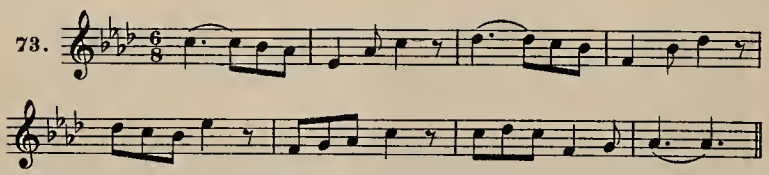
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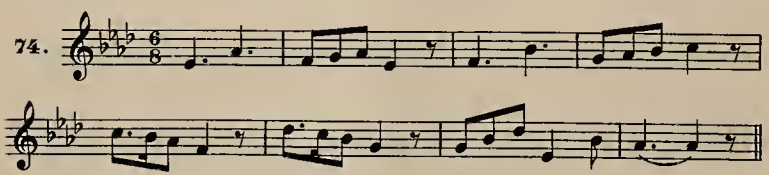


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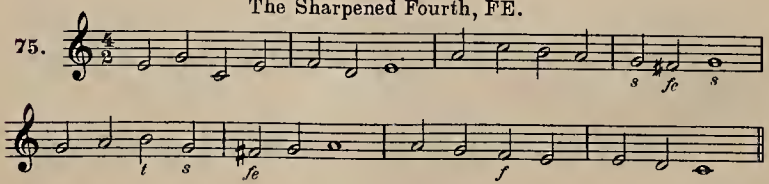


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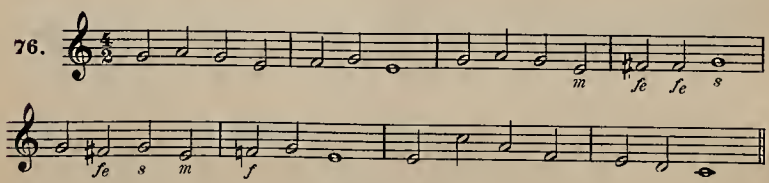


The Sharpened Fourth, FE.

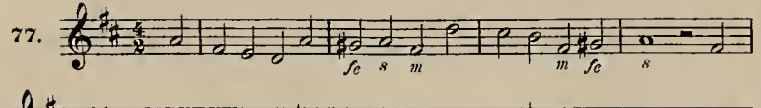
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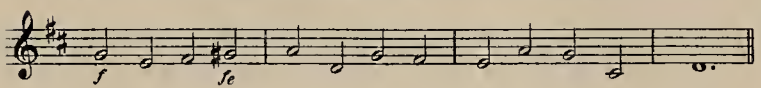


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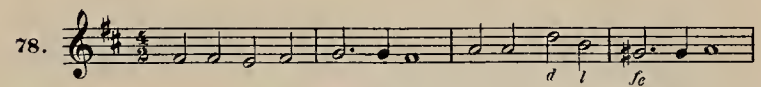


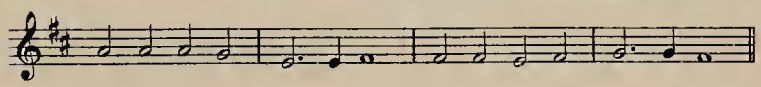
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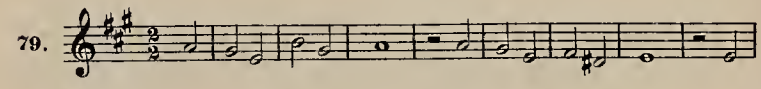


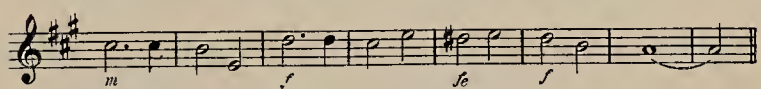
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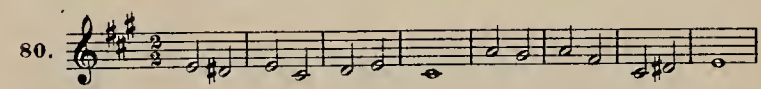


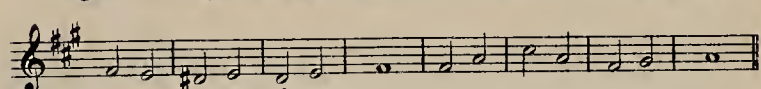
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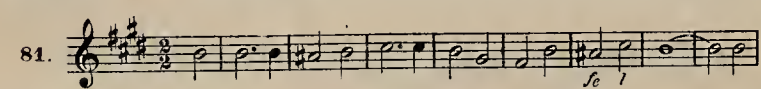


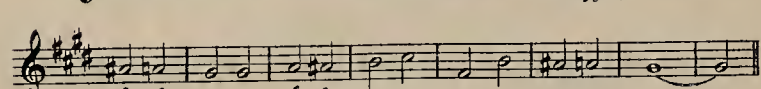
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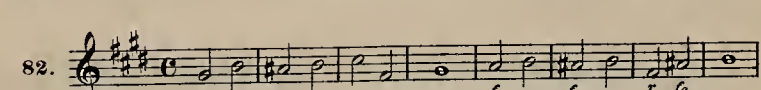


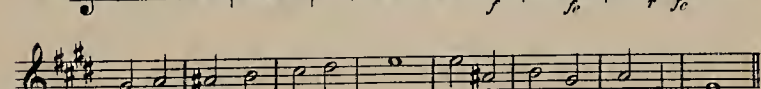
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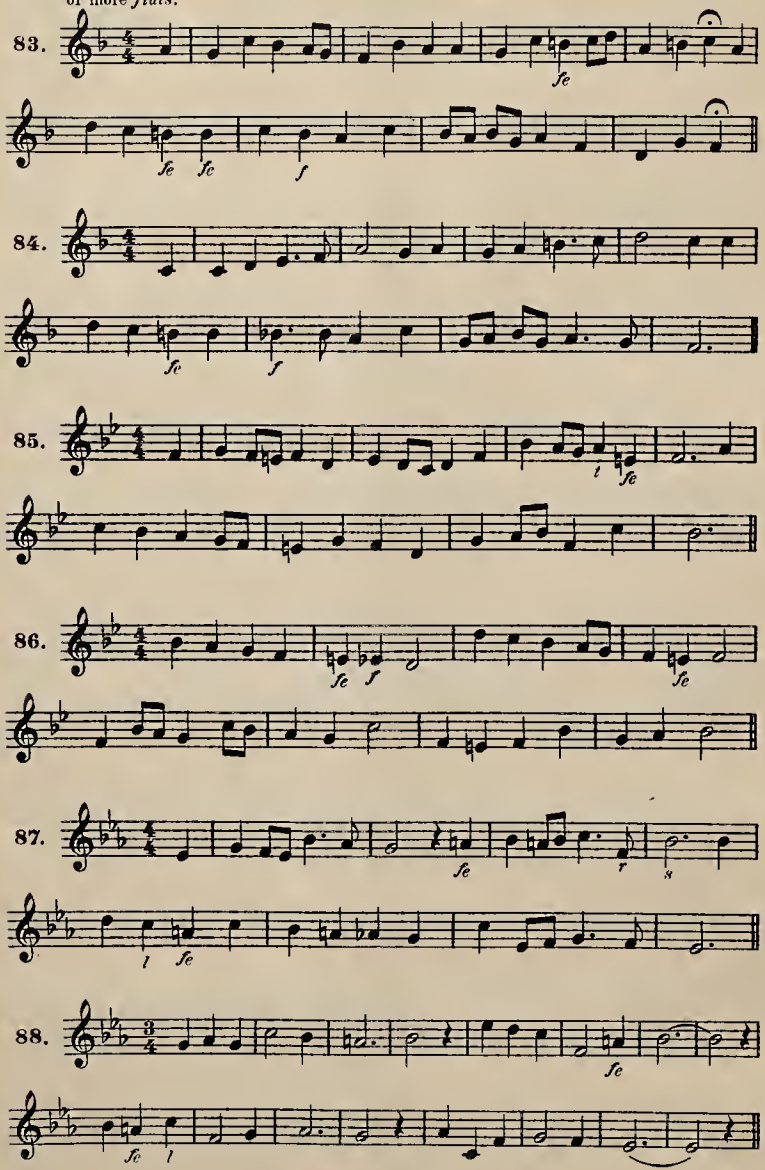


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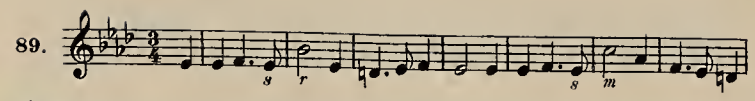


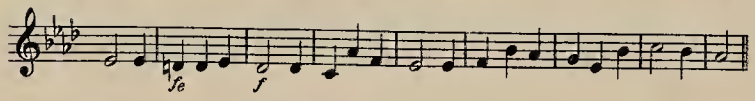


Note:— The sharpened Fourth is indicated by a *natural* (♮) when the key-signature contains one or more *flats*.

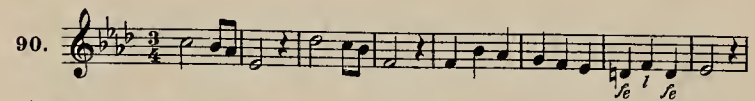


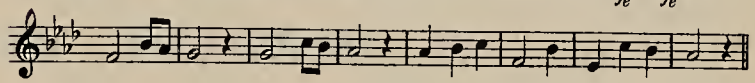
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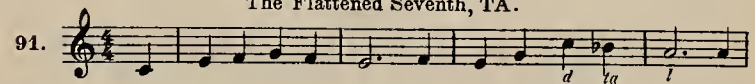
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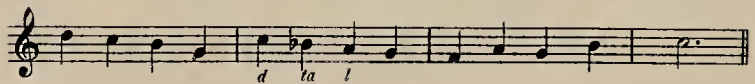




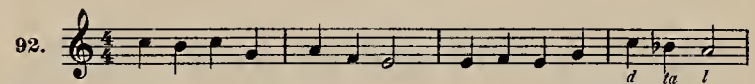
The Flattened Seventh, TA.

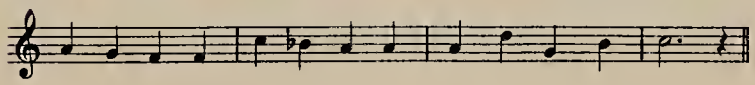
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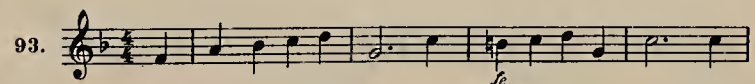


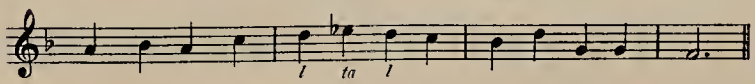
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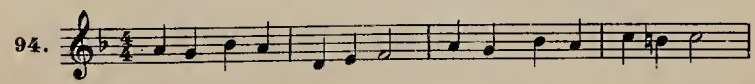


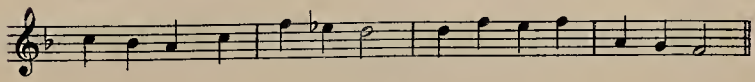
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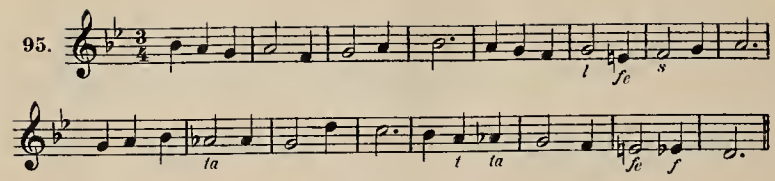


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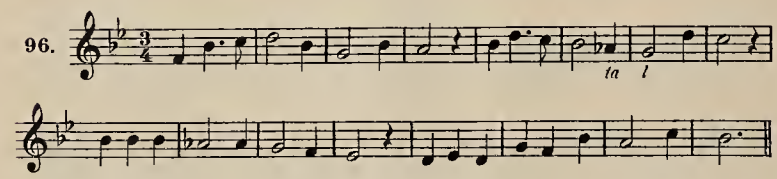




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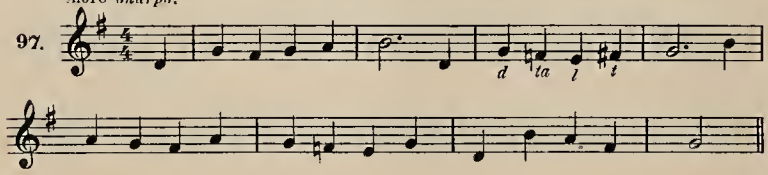


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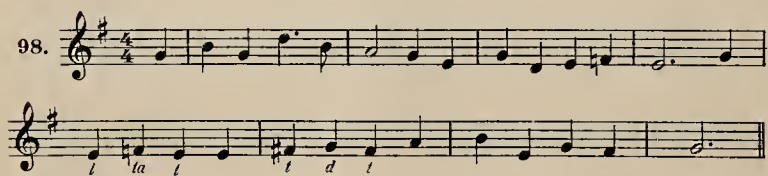


Note:— The flattened Seventh is indicated by a *natural* when the key-signature contains one or more *sharps*.

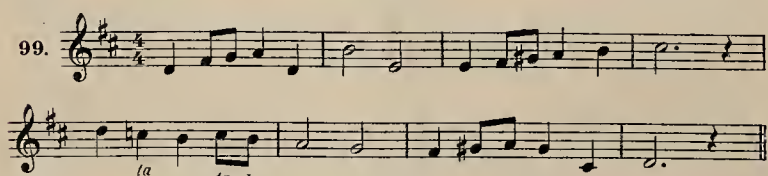
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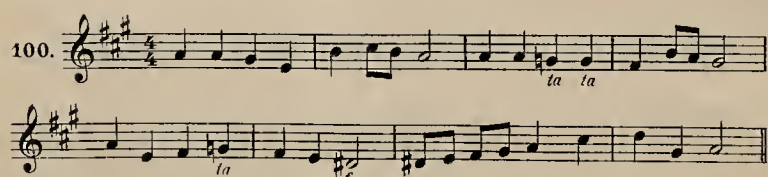
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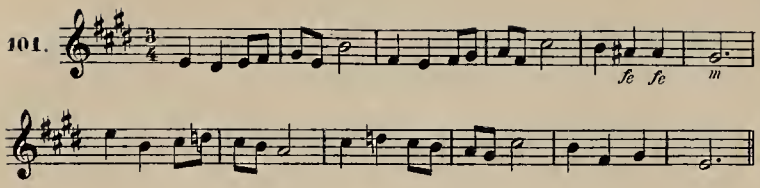
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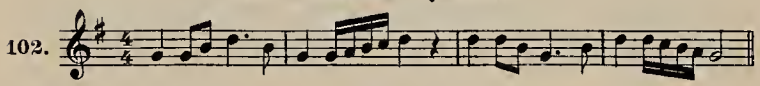


101.



The Divided Beat. Quarters.

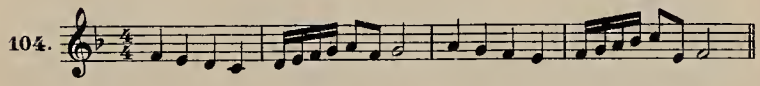
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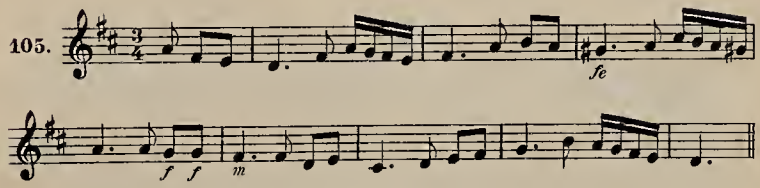
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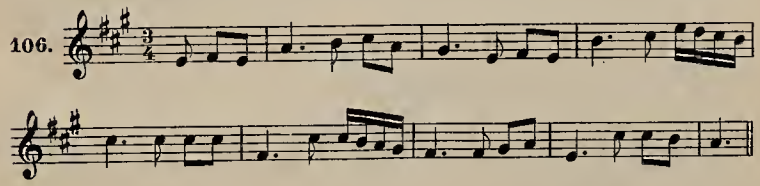
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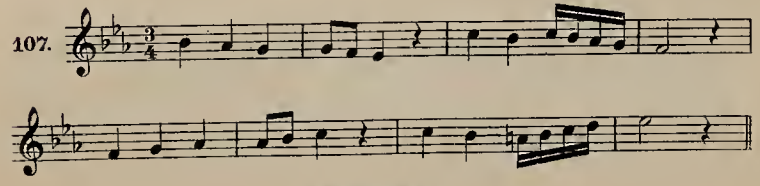
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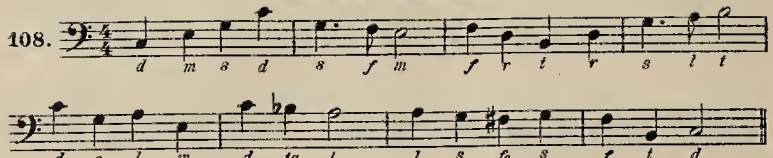


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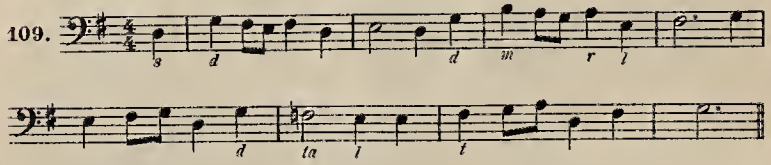


The F-Clef. (*Bass Clef.*)
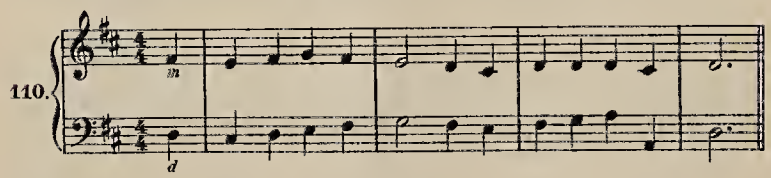
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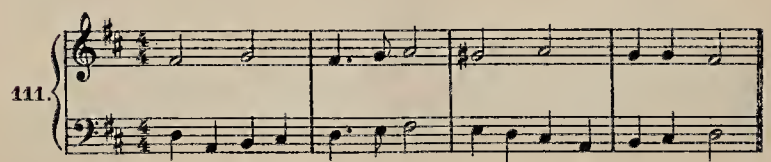
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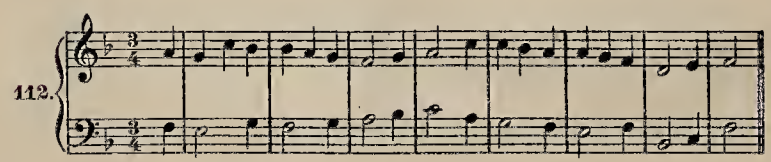
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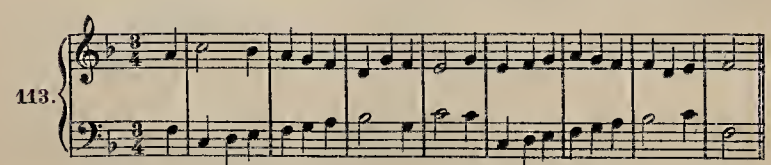
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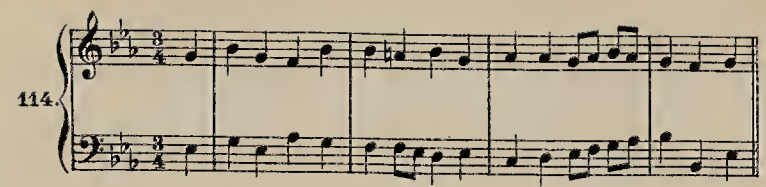
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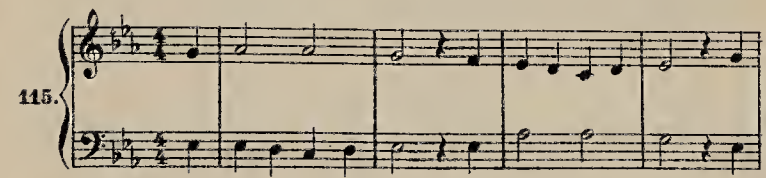
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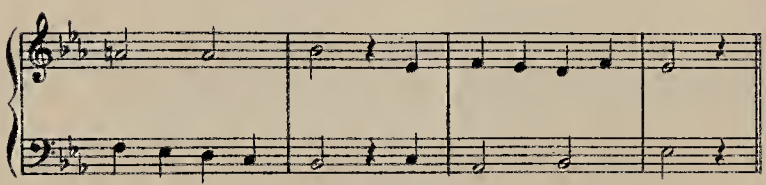


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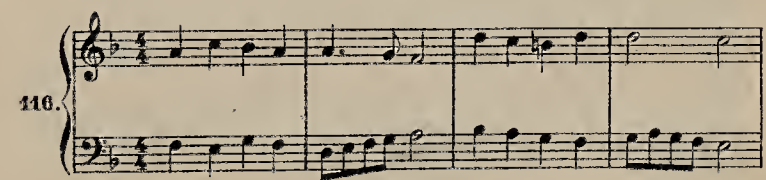


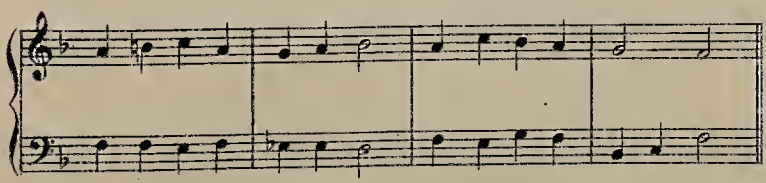
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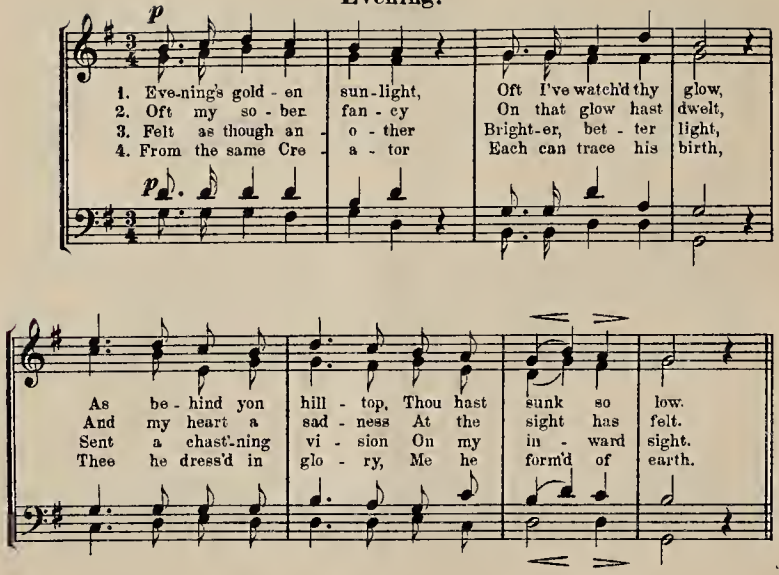


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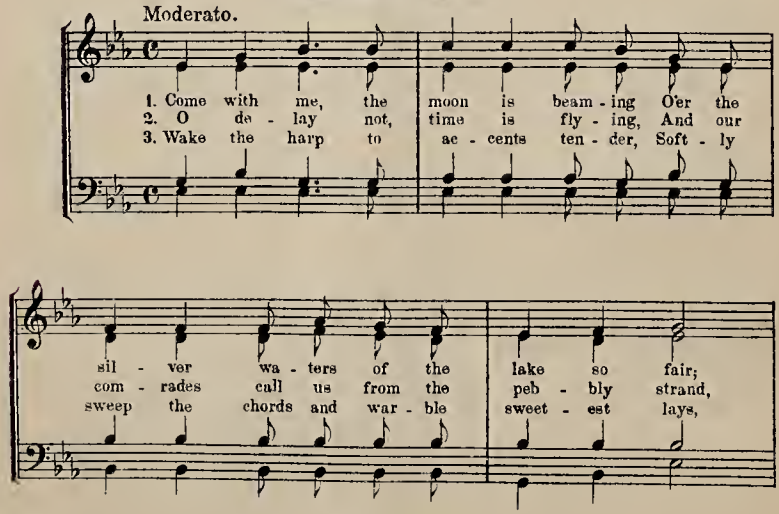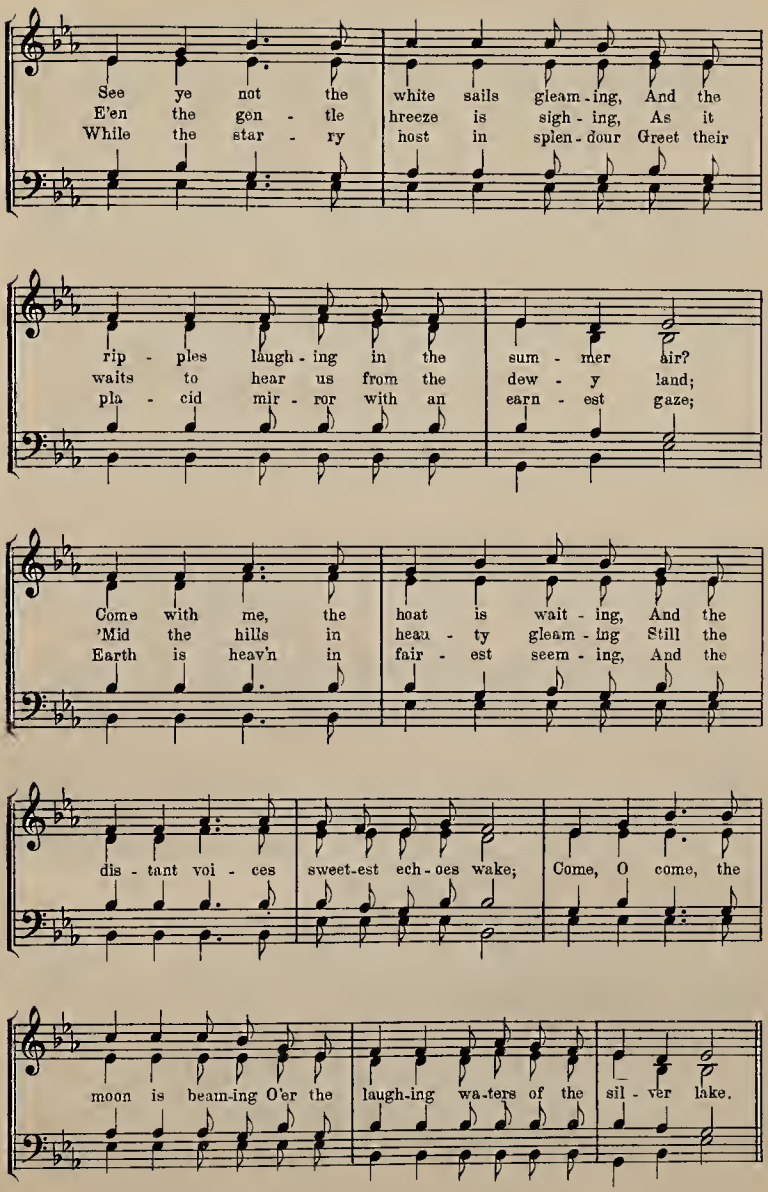




Evening.
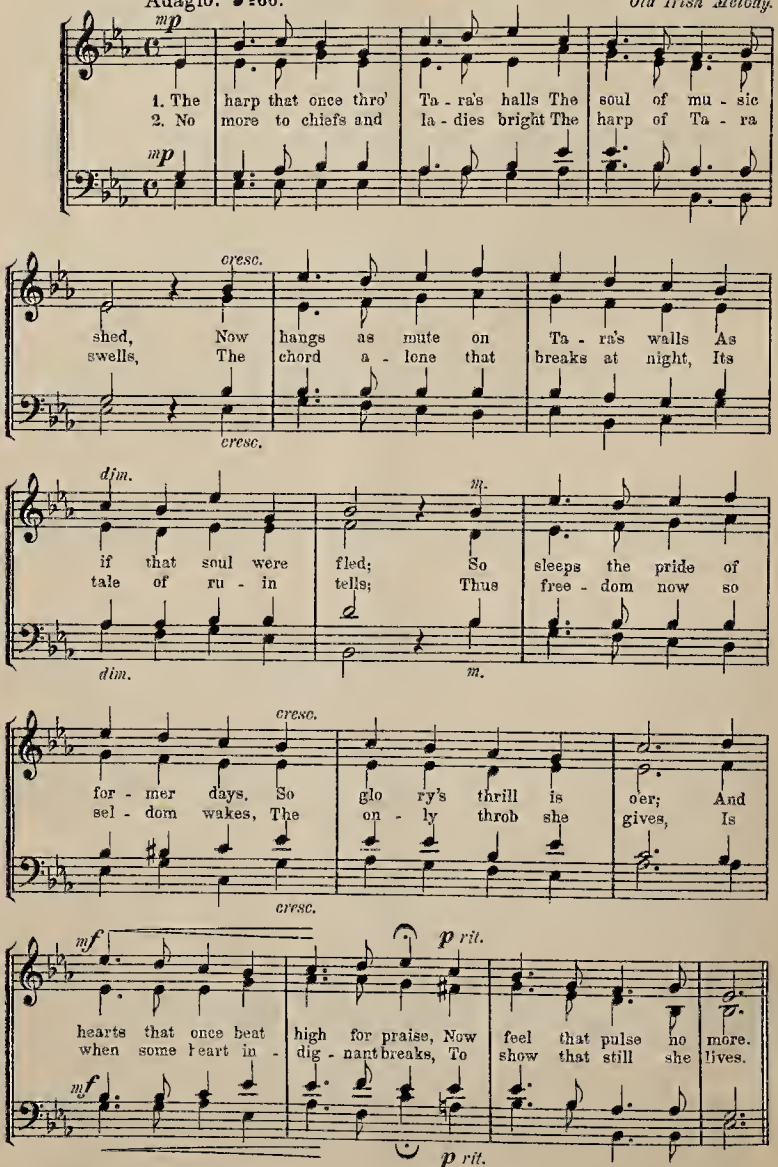


The Silver Lake.



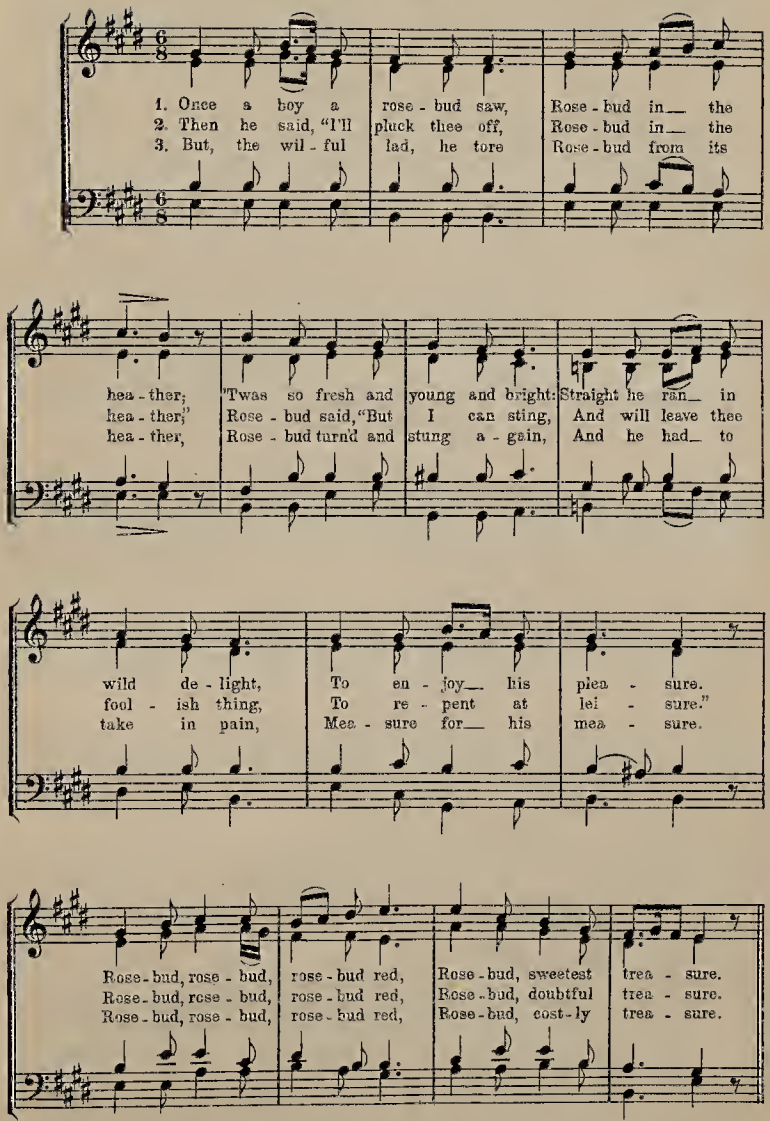

See ye not the white sails gleam-ing, And the
E'en the gen - tle breeze is sigh - ing, As it
While the star - ry host in splen - dour Greet their
rip - ples laugh - ing in the sum - mer air?
waits to hear us from the dew - y land;
pla - cid mir - ror with an earn - est gaze;
Come with me, the boat is wait - ing, And the
'Mid the hills in beau - ty gleam - ing Still the
Earth is heav'n in fair - est seem - ing, And the
dis - tant voi - ces sweet-est ech - oes wake; Come, O come, the
moon is beam-ing O'er the laugh-ing wa-ters of the sil - ver lake.

The Harp that once through Tara's Halls.
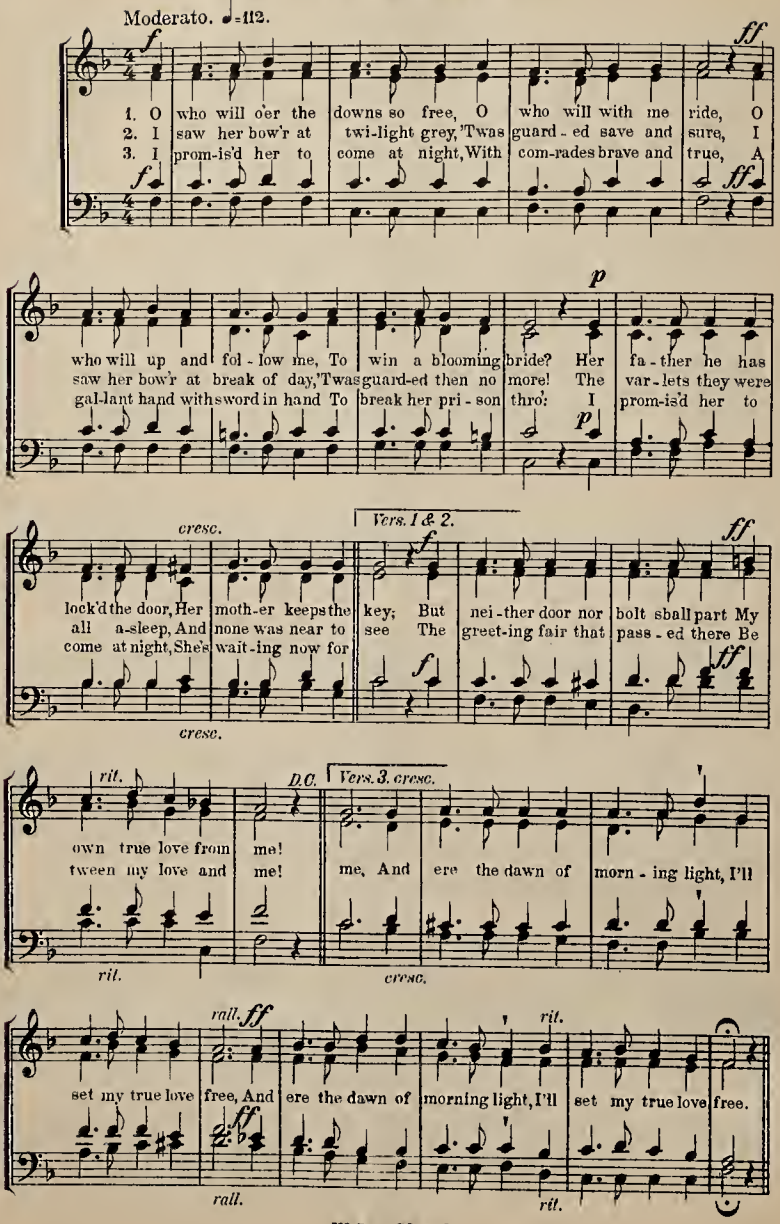
Adagio. ♩=66. *Old Irish Melody.*



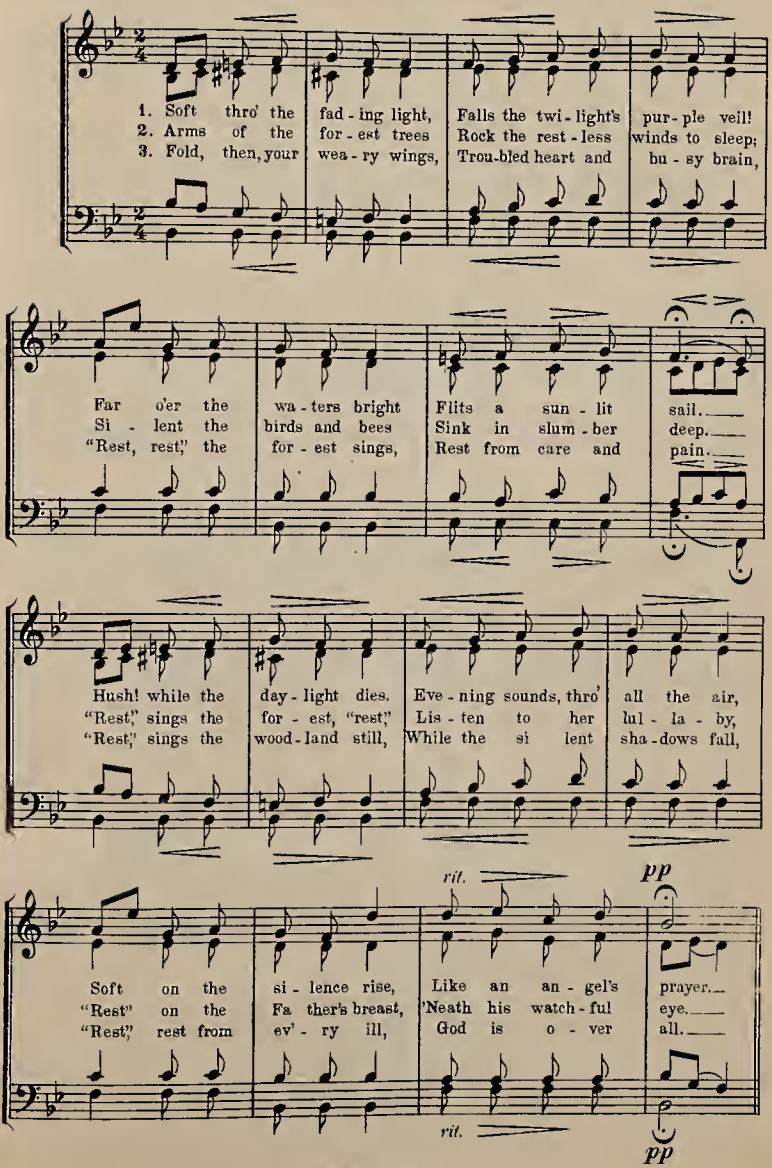
The Rosebud.


1. Once a boy a rose - bud saw, Rose - bud in the
2. Then he said, "I'll pluck thee off, Rose - bud in the
3. But, the wil - ful lad, he tore Rose - bud from its
hea - ther; 'Twas so fresh and young and bright: Straight he ran in
hea - ther;" Rose - bud said, "But I can sting, And will leave thee
hea - ther, Rose - bud turn'd and stung a - gain, And he had to
wild de - light, To en - joy his plea - sure.
fool - ish thing, To re - pent at lei - sure."
take in pain, Mea - sure for his mea - sure.
Rose - bud, rose - bud, rose - bud red, Rose - bud, sweetest trea - sure.
Rose - bud, rose - bud, rose - bud red, Rose - bud, doubtful trea - sure.
Rose - bud, rose - bud, rose - bud red, Rose - bud, cost - ly trea - sure.
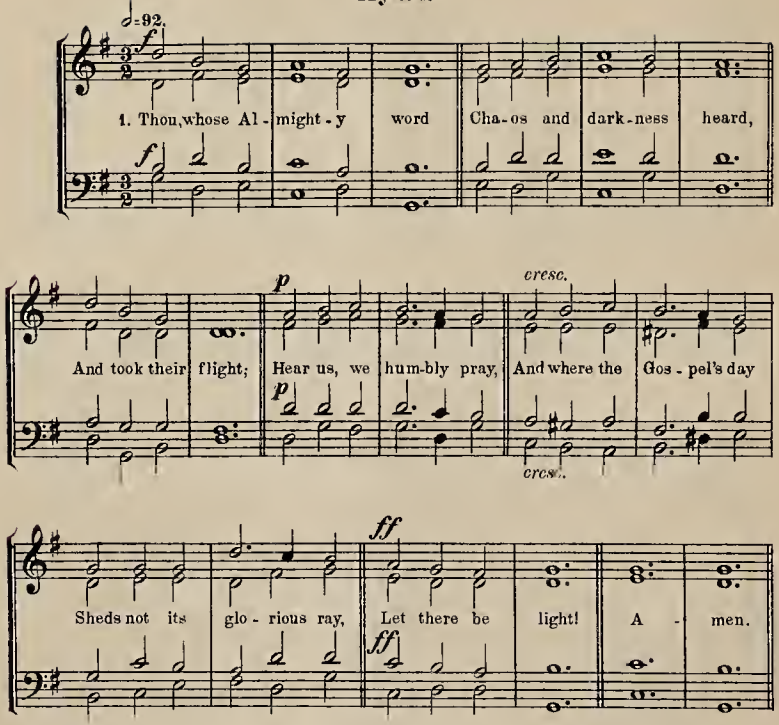
O who will o'er the Downs so free?



Soft through the fading Light.



Hymn.

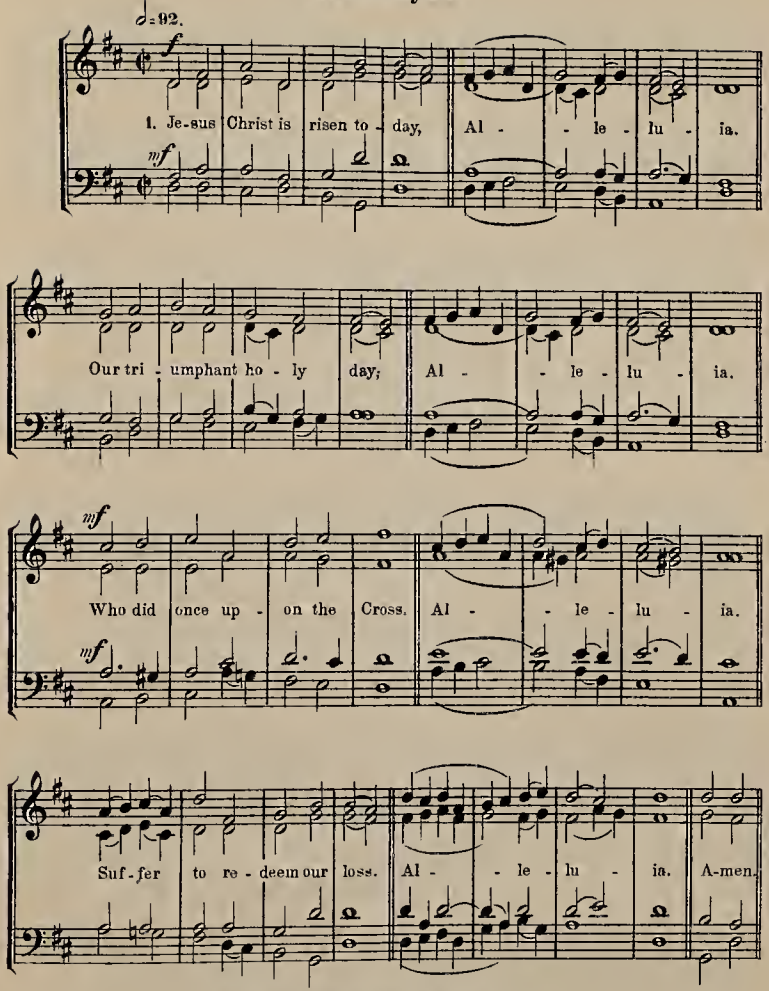


mf **2.** Thou Who didst come to bring
On Thy redeeming wing
Healing and sight,
cr. Health to the sick in mind,
Sight to the inly-blind,
O now, to all mankind,
ff Let there be light!

mf **3.** Spirit of truth and love,
Life-giving, Holy Dove,
Speed forth Thy flight!
pcr. Move on the waters' face,
Bearing the lamp of grace,
And, in earth's darkest place
ff Let there be light!

p **4.** Holy and Blessed Three,
Glorious Trinity,
Wisdom, Love, Might,
cr. Boundless as ocean's tide,
Rolling in fullest pride,
Through the world, far and wide,
ff Let there be light! Amen.
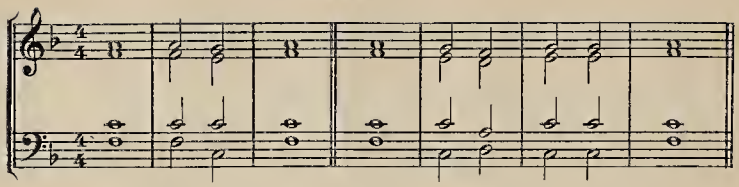
Easter Hymn.



f 2. Hymns of praise then let us sing
Unto Christ, our heavenly King,
mf Who endured the Cross and grave,
Sinners to redeem and save. Alleluia.

mf 3. But the pains which He endured
f Our salvation have procured;
ff Now above the sky He's King,
Where the angels ever sing, Alleluia! Amen.

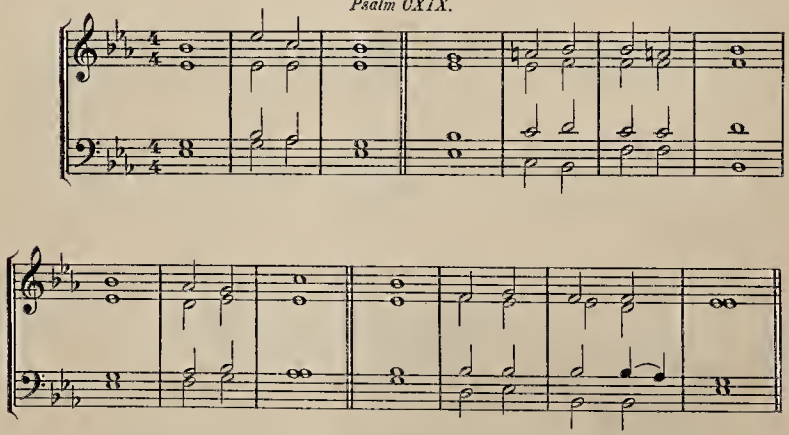
Chant.



mp Our Father which | art in | heaven, Hal-|-lowed | be Thy | name.
Thy | kingdom | come. Thy will be done in | earth, as it | is in | heaven.
Give us this day our | daily | bread.
And forgive us our debts, as | we for-|-give our | debtors.
And lead us not | into temp-|-tation; But de-|-liver | us from | evil:
mf For thine is the kingdom, and the power, | and the | glory, For | ever. | A-|-men.
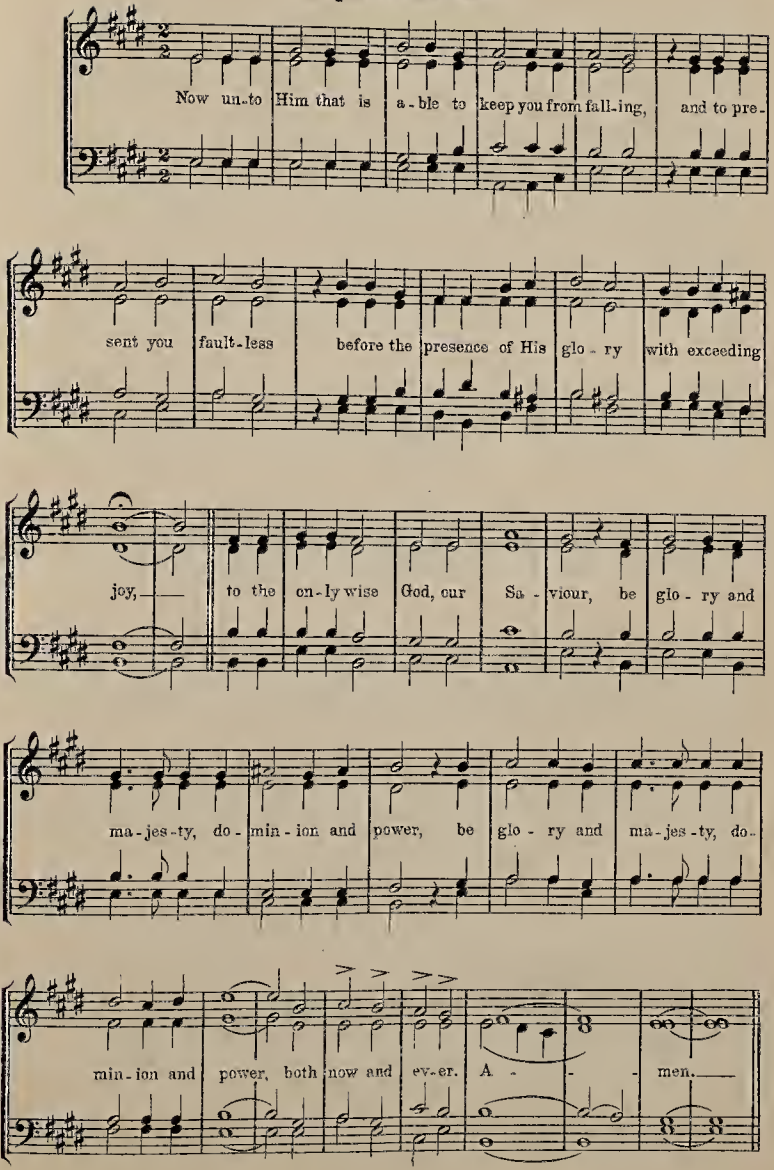
Chant.

Psalm CXIX.
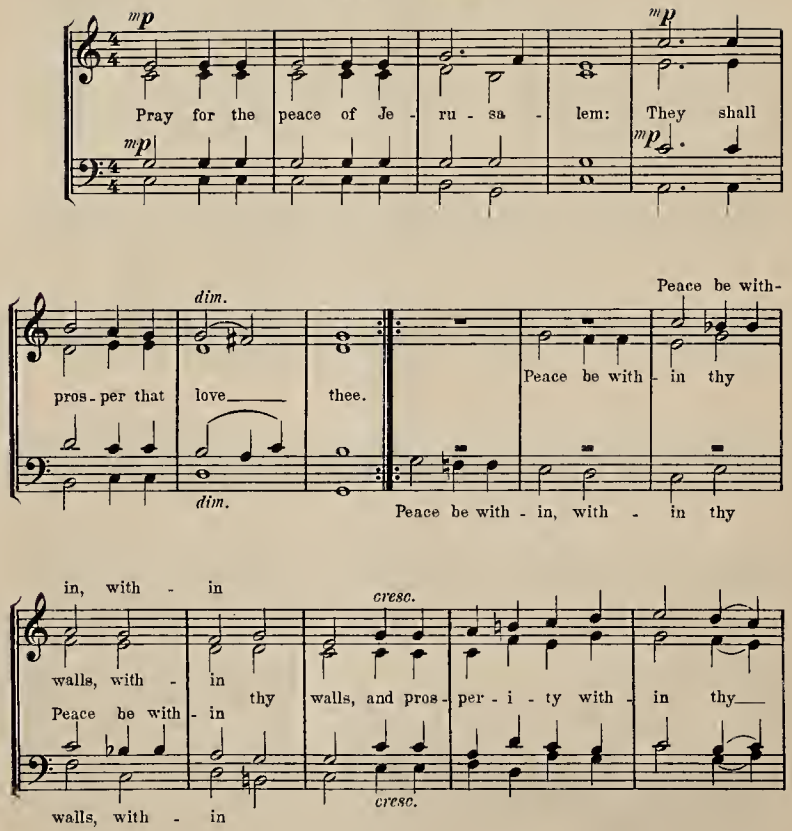


Teach me, O Lord, the way′ | of Thy | statutes; || and′ I shall | keep it | unto · the | end.
Give me understanding, and′ I shall | keep Thy | law; || yea, I shall observe′ it | with my | whole ... | heart.
Make me to go in the path′ of | Thy com-|-mandments; || for′ there-|-in do I de-|-light.
Incline my heart′ | unto · Thy | testimonies, || and′ | not ... | to ... | covetousness.
Turn away mine eyes′ from be-|-holding | vanity; || and quick′en Thou | me ... | in Thy | way.
Stablish Thy word′ | unto · Thy | servant, || who′ is de-|-voted | to Thy | fear.
Turn away my reproach′ | which I | fear: || for′ Thy | judgments | are ... | good.
Behold, I have long′ed | after · Thy | precepts: || quicken′ | me ... | in Thy | righteousness.
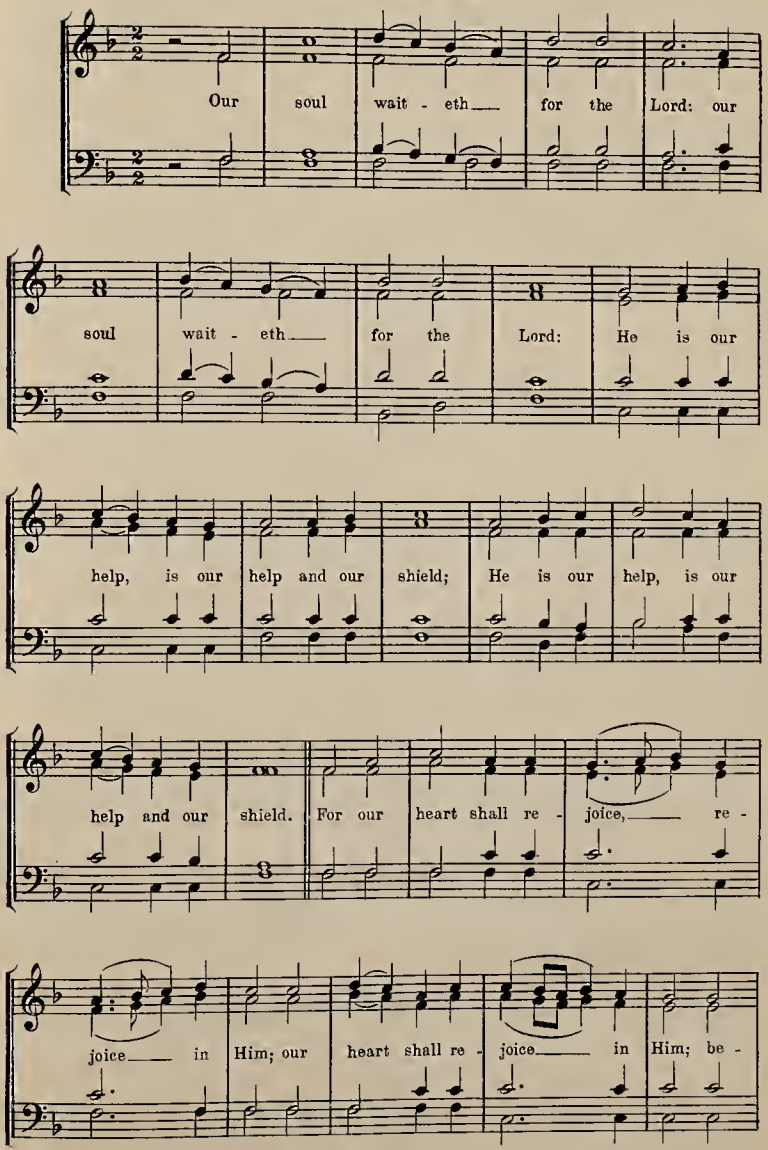
Scripture Sentence.
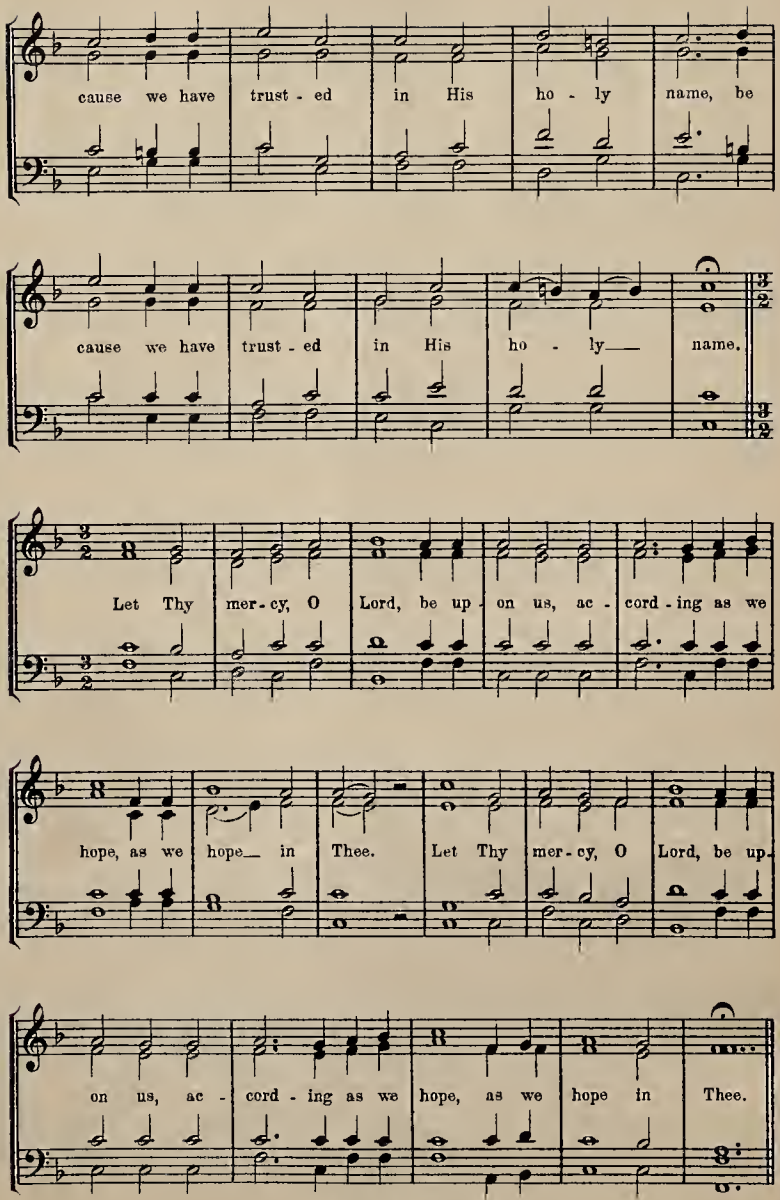


Scripture Sentence.



Scripture Sentence.





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